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which painters have indulged to the exclusion of all vital truth.

Wonderful revolutions are going on at present, and never before in the world's history, have such "deep, penetrating glances" been sent into prevailing principles. The physical wars between nations are the least of the great wars, that are at this moment going on in the world. The *mental*

wars are producing far more serious results: they are shaking the dogmas of men to their very foundations. The "days of the dragon are numbered," and the battles will not cease till Babylon is utterly destroyed. Hereafter all that can endure must be built upon the rock of TRUTH.

III.

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## WHAT HAS BEEN DONE AND WHAT CAN BE DONE.

### II.

• We have given in the last two numbers of this journal, a sketch of the progress of Architecture in America up to the present time. In doing so some comments have been made upon several familiar works, and lest they be taken as criticisms, we deem it proper to add that our endeavor has been solely to make a historical review. If in doing so, we have indulged in praise or censure, let it be understood that we have only given conclusions founded upon good reasons, which in their appropriate place will be stated. At a future day we mean to be critical, and severely so.

And now we come to ask what can be done? Not what will be done, for we are not gifted with the eyes of prophecy; but what it is within our power to do with the means at our disposal, provided always that we go in the right path. Within the answer to this lies the whole subject of our writing, our talking and our work. But before entering upon this topic, let it be understood that though we are the first and only journalistic advocates of reform in America, there are earnest workers in the cause outside the society which this journal represents. Our object is to give form and consistency to the principles heretofore set forth, and create a centre around which all true believers can cling, and in which all can compare opinions, so that there will be unity in the new work, and that strength which always results from it.

The best architecture that the world has seen only culminated after five hundred years of gradual development. Therefore for any set of men to assume to reform the architecture of a country in a few years, would be ridiculous. But there has been a time when a reform did take place; and though the arts afterwards fell from their high estate, they had culminated in such perfection as the world neither before nor since has seen; and this development arose from the unwearied exertions of earnest hard-working Christians, through hundreds of years—laborers who had nothing to work on but what their pagan predecessors had left them. From the sixth to the thirteenth century, whole nations were devoted to the task of making a perfect architecture; and they succeeded, for the architecture of the thirteenth century was perfection in its adaptation to the uses of all Europe, though not altogether adapted to our wants.

How differently are we circumstanced! We have the result of their labors to furnish us instruction and inspiration, and by the aid of modern illustrated books and photographs, as well as the facilities for travel, we have the whole field of the labors of the mediævalists spread out for the study of all. In those days men worked from a pure and holy religious enthusiasm, and the result was that they realized a truly Christian architecture. And that is what we would do. We would have a Christian archi-

ture, one that we could reconcile to our conscience and our religion. The world says our architecture must be practical, as if there were any inconsistency between practicability and Christianity. Christianity is the most practical religion that men ever put faith in.

Of course no building at the present day can be mediæval, else it would not be practical, and we contend for the practical as strongly as anybody. But in it we can combine the essential qualities of both; and by doing so, we do not doubt that better work may be produced hereafter than was done in the middle ages. But not even the greatest inventive talent can of itself accomplish much. We must go to our mediæval builders, and not only copy their work, but search out their thoughts, and if the principle upon which they worked can ever be mastered we will succeed; if it be not, we will surely go astray. There is no reason therefore to doubt that if one is thoroughly acquainted with the needs of the present time, and masters the principles of the mediævalists, he will be able to commence at a point only a little anterior to where they left off, and his work will approach perfection according to the skill and knowledge of the mind that controls it.

The new architecture will at first be seen only here and there, but will be sufficiently perfect to draw the attention of appreciative minds to its merits. This is all that can be done for the present. We will speak hereafter of the necessity and difficulty of enlisting the mass of architects in the work.

But there is a reason why the new architecture has a better prospect of success in this country than in any other, and this was hinted at in the last number; it is on account of the temporary nature of most of the buildings that we now have. There are very few structures (in New York at least,) that will stand the wear of time for fifty years. Therefore if the new work should be generally adopted, it would be scarcely a lifetime before it would be in such an ascendancy as to become the rule rather than the exception; then there would be a reform beyond question. But there are other obstacles which will be mentioned presently, and which, though only act-

ing as clogs to the advance of truth, must yet give way in the end—only retarding an advance which will be certain at last. Putting all these things together we have no reason to expect that the full development of the new architecture will require the time that the mediæval builders occupied before arriving at perfection.

Let us suppose that a few good buildings are erected, and that they are appreciated by the few who can understand their merits; let us suppose that popular taste also seizes them and adopts them as her own; who are to build all the new buildings that shall be demanded? The architects say you? But where are they? Is it to be supposed that the two or three who start the reform will be called upon by strangers? Any one who understands the inner working of architectural practice at the present day knows that if architect A builds a really good house, and merchant Jones likes it, he will go to B, his own architect, and tell him to build another like it. But B does not understand the principles that A works; he has been used to doing anything that would pay a good profit, and has taken no other view of the matter. Moreover he has not the education to enable him to build as A does. But merchant Jones tells him to build his house, and to please his patron and pocket the profits; he does so. He does not build such a house as A would, but he attempts to copy A's work, which he cannot do in reality; for a bad architect can no more copy a good house than a poor painter can copy a good picture. His work is an imitation only, and can exert no influence upon the future of architecture. There can be no serious objection to seeing two good works exactly alike rather than one, but we *do* object to seeing good works copied by men who do not understand them; and who only mix their own corruption with the purity of other minds—men who, claiming to be architects, will copy details which they have not the capacity to compose, and associate them with their own sham and deceptive inventions—an illustration occurs to us. A church was recently erected on the corner of Thirty-first Street and Madison avenue, in this city, on the exterior of which we find scraps of de-

tail copied from mediæval buildings in the south of Germany, many of which were designed centuries after others. Some are such as are considered interesting only as steps in the gradual development of Gothic Architecture, and a few are specimens of first-rate Gothic work. In other parts of the exterior are the inventions of the designer which are of equal merit with what are generally seen on dwelling houses and cheap churches, and exhibit not the least knowledge of the mediæval architecture of which this church is intended to be a copy. In the interior are displayed originalities of the most painful description, among which are imitations of Siena marble columns in painted plaster—of arches in stucco, and of hard woods in white pine. An analysis of the exterior of this building is facilitated by a well-known book in which are details of the German Gothic work of different periods, and among whose illustrations can be found all the copied ornaments on this church.

This brings us to the great stumbling-block in the way of architectural progress, the ignorance and corruption of architects. It has been said that popular opinion must be educated, but how can it better be done than by the architects themselves wielding their influence for good? It is not in the power of one or two or even a half dozen architects to do all the new work that would be demanded, and the misinformed many, by following in the path of the few, would only be producing such miserable imitations as would retard rather than advance the cause of truth.

Our architects, then, must be educated; we will not try to say how, for many are beyond the reach of all ameliorating influences, and will pass from the world with their works. But a generation is arising who are eager for knowledge. Those who feel the necessity for education will not be slow in getting it, whatever be the drawbacks, but blind prejudice will shut its ears against all instilling influences, and will sink at last into the obscurity that it deserves. For in knowledge there is a power with which the young men of this generation are bound to make their influence felt. We can see daily, the increasing confidence of the business community in young men. The

time is coming when merit will be judged by other criterions than experience. But prophecy is not our office. It is sufficient for us to try and find what can be done with the means at our disposal, and leave the result to time.

How then is the work to be commenced? Of its acceptance at first in all its characteristics we have little hope. But in some respects reforms appealing to the public in a practical sense will be readily appreciated, for they will accord easily with the spirit of the age that demands that everything shall be practical. Therefore we can at least make our architecture constructive, and that by having mainly in view the permanence and durability of a structure, and using good materials in their best possible forms for strength.

We would reject all false construction, or that which seems to be what it is not, and would not attempt purposely to conceal anything that pertains to the construction. Thus to cover an opening we would use an arch in preference to a lintel where there is sufficient abutment; and where a lintel is absolutely necessary we would use iron in preference to stone, unless there be room for a stone of such size that no doubt is felt of the sufficiency of its strength, and we would use a wrought iron in preference to a cast-iron lintel, on account of the additional resistance of the former to a cross strain. The common method of building stone or marble buildings, is to build the face of thin stone and anchor it to the real wall of brick behind it; it would be better to make the stone of sufficient thickness to be considered part of the wall, bearing equal weight with the brick backing; or if the stone be thin to run an occasional course through the walls in place of the anchors, which course could show narrower on the outside than the others, and lying upon its natural bed, would expose the rift of the stones to view. If iron columns are required, we would have them of a diameter proportionate to the strength of the material, and not make them as large as a stone column would be, for to do so is not only a waste of material, but a pretension that it is stone and not iron that we are using; for thus the columns in the first

stories of stores are generally treated. We would not make cornices or drips of iron, for such being cast in thin metal are mere boxes, and in common practice made to imitate stone. We would not conceal a girder beam by boxing it around and covering it with plaster mouldings which are forms peculiar to stone work, and make it look like stone which would break if put to such a use, but would ornament in such a way as not to conceal its strength.

These are only a few of the hundreds of examples that might be mentioned, but it is hoped they will suffice to explain our meaning, as well as to point to some of the errors in common practice. The public need but to have these common fallacies pointed out and will easily see wherein the falsehood lies. Those who have an influence to exert upon our architecture, if they did but know the false from the true, would not be slow in rejecting bad construction, but the fault is with them as it is with the generality of architects, their opinions are formed from what they see about them; not judging anything from a fixed and positive principle, but forming opinions from the comparison of standards equally bad, their conclusions are merely fancies, ever changing as the shifting sands of a desert, and coming to no good. What we need, therefore, and what we have never yet had, is fearless architectural criticism which judges everything from the standard of absolute right and wrong, and which will teach people how to judge the good and bad from some sure standpoint. The would-be practical men would then be met on their own ground, and condemned under their own statutes.

When we have made our buildings substantial, and have built them according to the best principle of construction, then we can make them beautiful by ornamentation. As good building they can be instructive, but by refinement of ornament only can they be enjoyable. By bad ornament, such as covers the new French palaces, they will be made vulgar, and minister to vanity alone; but beautiful ornament, be it ever so simple, will not fail to strike some sympathetic chord in the hearts of well-meaning people. We may differ with some as to what constitutes beautiful ornament, but to de-

termine that is not our present purpose. It would be useless to try and show that what has been done, though it be bad, can be done again. No one disputes that. But what we mean to say is, that many things in architectural decoration can, and ought to be done universally, which now are rarely effected; that we have means and opportunity, if we would but improve them, to produce finer decorative work both in color and form, than have ever been done before.

We have in this country every variety of material to be found on the globe. Almost every kind of wood grows in our forests, and inexhaustible quarries of every material that has been used in past time, underlie our soil. We have ores of all the metals, and mechanical means of every sort to work them into beautiful form. We have clays of all qualities and colors, and skilled hands to make them in every variety of shape. We have, moreover, mechanical contrivances, such as the mediævalists never enjoyed, but in place of which they exercised a perseverance and energy almost beyond our conception. Above all, we have as skillful workmen as can be found anywhere, many of whom, for the time being have their abilities held in check by the demand for bad work, but who only need encouragement to enable them to come out in their full strength, and in what they do to put some thought as well as clever handiwork.

Yet with all these advantages, it is necessary that each material, and every class of workmen be developed, so that every demand can be supplied. At the present time it is difficult to get material as well as skilled labor, and he who would select what he desires, will find almost unsurmountable obstacles in the way. Therefore, before much can be accomplished, it is necessary that material should be handy, and labor experienced, else the architect must search high and low for his material, and then educate his workmen. Though the country produces all the beautiful woods that one could desire, we must be able to find them in our lumber yards, which is not now the case. Then inducement must be given for the working of many quarries of valuable stone which are now closed, and builders should not exert their influence

against the use of certain materials as they now do; for it is difficult to get a contractor to use material out of the regular practice of his trade, which can only be done by paying an inordinate price, or else submitting to use what we think inappropriate. Though we have all desirable metals and all kinds of machinery to work them, there are as yet no persons in this country who make a business of ornamental metal working, and we must needs go for such things to blacksmiths, who, though generally understanding how to do what we desire, yet lack that experience which is only to be found in practiced hands. We know of as fine clays as can be found anywhere, and those of various colors, yet no bricks are made in the best possible manner except those from Philadelphia and Baltimore, which are of one color, red. While a clay is found near Milwaukie, from which, with sufficient care in the manufacturing, bricks could be made as uniform and perfect as those from Philadelphia, of a beautiful yellow color; yet they are so irregular in size, that it is useless to attempt to use

them with red brick. Our workmen, upon whom more depends than upon aught else, and more particularly carvers in stone and wood, should and can be educated. We have very many, most of whom have come from Europe, who understand their business as a trade, as well as any that can be found elsewhere, and many of whom understand it as an art. The latter can be encouraged by having given to them work upon which they can exercise their faculties; the former must first be taught wherein real artistic work consists, and then be set to work untrammelled by conventionalism and rules of art—seeking only in nature the form and spirit of all that is beautiful—actuated as they work by no vain desires either to improve nature or to make her the servant of their pride, but by the one earnest intent to interpret her mysteries, and bring others to appreciate them; which can only result from a pure and holy love for her creations.

CH.

To be continued.

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## THE WORK OF THE TRUE AND THE FALSE SCHOOLS.

It has been said by some of our readers, and with some truth, that our journal talks in a general way about the principles of true art but does not tell us the real, tangible difference between the opinions and works of the true and false schools. The purpose of this article is to state in plain terms the positive difference between the conventional and true artist.

We believe that all nature being the perfected work of the Creator should be treated with the reverence due to its Author, and by *nature* they do not mean only the great mountains and wonderful land effects, but also every dear weed that daily gives forth its life unheeded, to the skies; every blade of grass that waves and shivers in the wind; every beautiful pebble that rolls and rattles on the sea sand. Some things teach *one* lesson, some another, but all are absolutely perfect, and one of them missed breaks that

complete unity which is one of the noblest revelations of God that we possess, and is made expressly for our study and love.

Believing this earnestly and deeply, and seeing God and hearing His voice in every golden-hearted star that bends before the wind, in every blade of grass, in every rosy clover head, and every golden dandelion, think you we would dare to draw or paint any one of these things, bent into grace and loveliness by God's finger, carelessly or coarsely, and give a round or square dab of paint to this world as the truth of mullen, thistle or dock leaf? Now the old school believe that nature is something to be used when they cannot do without it, to make pictures of, or as one of their strongest landscape painters said, "to get notions of pictures from—a convenient medium, through which we give our own little selves and our notions of composition,